

SPRING GOWNS HERE

Short Waisted Frocks and Quaint Coats Among Them.

THE HAREM SKIRT LOOMS UP

Small Hats and Flat Coiffures Are Predicted.

Little Silk Frocks Which Will Be Becoming to Some Women—Daring and Sometimes Startling Color Combinations Used—Difficulties of the High Waists—Handbags to Match the Costume a Note of Fashion—The Trouser Skirt Less Sensational in Its Moderate Phases Than Had Been Supposed—More Fulness in Some of the Skirts.

Things are getting tremendously interesting in the realm of fashion. Dress-makers and buyers have been swarming about the town and still they come. The Paris pilgrims are returning, bringing their sheaves with them, and those who



DRAWN WORK AND LACE.

didn't make the long trip are investigating the results of the buying of wholesale importers.

Meanwhile the great Parisian houses are preparing to launch for their more exclusive clientele models which were kept religiously out of sight so long as the commercial buyers were still in Paris,



WHITE SERGE.

which will be a surprise to many an American woman who will go abroad for the summer serenely confident that she is supplied with the very latest models from the Rue de la Paix. Openings will soon come thick and fast, and in the meantime all the importers have more or less to show and the manufacturers are grind-



WHITE SERGE.

ling out spring and summer models at a great rate.

Among the most amusing of the new things are the very short waisted frocks with quaint little jackets, which one hesitates to call boleros or boleros because of the abbreviated papilion frills that appear below their Empire waist finish. These effects are worked out in both plain and figured silks, and some of the most



A FROCK OF CHECKED SILK WITH A BLACK SILK BOLERO AND ONE OF BLACK AND WHITE STRIPED SILK.

picturesque combine a one tone silk with a figured material. One can see delightful possibilities along this line in connection with summery figured stuffs and silk coats, but for the moment interest centers rather around little frocks of silk, such as those illustrated by the central cut.

One of these was in a checked silk of a reddish mulberry tone, white and black, with a coat of black silk, whose huge

vaguely remembered in yellowed fashion plates tucked away under attic rafters. A wide brim, low crown hat it was, covered smoothly with checked silk, trimmed in a scarf and bow of the check, piped with black and with strings to match the scarf. Worn by the average woman the frock and hat might seem merely absurd, but the right woman would be delectable in them.

The second model, less quaint in material and coloring than the other, seems possible for many more wearers and should be attractive on any slender figure. As for the stout women—well, the modes are never made for them and they

must affect a compromise between fashion and nature as best they can.

The little coat and skirt are of one material in this second model, a supple summer silk showing a very narrow black stripe on a white ground, and the only relief is in the little revers and sash of black satin. A stunning collar of real rish, beginning just in front of the shoulders, falls in a deep, rounded cape in the back and gives a note of elegance to the frock.

The softly folded narrow girde of black is tied in a square flat bow at the back and below falls in two long loops, one above the other, rather than in the usual sash

ends. The full length front panel of the silk with stripes running across is a detail one sees upon many of the one piece frocks in stripe silk, marquisette, muslin, &c.

There are hosts of these little striped models in all kinds of materials and in various colorings, though white and black is the scheme most often repeated. An extremely pretty white and black stripe one piece frock in some soft cotton material was trimmed in similar material, whose white ground was sprinkled with large water dots of black, and there was a touch of vivid green on the bodice.

An Empire walking frock of black and salad green taffeta was remarkably good looking and less voyant than it sounds, since the black dominated the green. The skirt was quite untrimmed, straight and narrow, and rose almost to the bust line. The short bodice was of the simplest sort, with long, close sleeves and big black Directoire revers which covered practically all of the bodice front and opened down to the girde top, the space between the revers being filled by a chemisette and full frill of creamy lace.

Apropos of black and green, a Fifth avenue importer is showing a dressy coat and frock costume in black satin of the charmeuse sort and a peculiar deep green in the same material. The green is so dark that at a distance the costume might be thought to be all of one color, but upon closer view the green and black resolve themselves into a curiously effective harmony that is distinctly French in its subtlety.

The daring and sometimes startling



CHECKED AND BLACK SILK.

color combinations of the more extreme among the new importations are perhaps the most distinctive of the season's experiments, but there are plenty of frocks in more conservative colorings, and some of the very original color schemes succeed in being unusual without being spectacular.

The purples, combined with cerise tones, vivid blues and curious reds, figure very prominently both among the millinery and among the frocks and try the skill of the artists, though exceedingly happy harmonies are achieved with colors and shades which no one but a French milliner or modiste would dream of associating.

A chic Empire frock which owed its cachet chiefly to its colorings had a straight, narrow satin robe of a beautiful red or pink twist coral and lobster. The woman who showed the model called the color craie, but it was not quite so yellow as the craie seen in recent seasons.

This robe was trimmed in very wide, dull gold lace, extending from the high Empire waist line down almost to the knees, while the skirt below that was of the plain satin save for a narrow embroidered galon at the very bottom. Almost the entire bodice was covered with the gold lace and over bodice and skirt fell a veiling tunic of deepest blue purple chiffon, absolutely simple, and untrimmed save for a narrow line of gold around the neck and sleeves and a dull gold cord girde. There was a fine cream tucker next the face and where the tunic opened up the left side and where it left the under robe uncovered for perhaps a foot at the bottom of the skirt the warm pink glowd frankly without a subduing veiling.

All of the cerise, coral, craie and kindred strong pinks are immensely popular for relieving color and there are some beautiful deep pinks and light reds on the fruit tones, but clearer and warmer than the bluish fruit pinks and reds which were once grouped under the crushed fruit tones.

One of these delicious reds was used for the soft crepe girde and cravat of the white serge frock which figures in one of the small sketches, and gave an effective touch to a model very good looking in other ways. The bands encircling the upper part of the skirt in cuirasse fashion are not new, the same effect in braid having been shown during the winter on dark trotting frocks, but it works out well in the white and the big soft collar of the bodice is excellent.

This collar opens so low that a guimpe



FOUL RD AND CHIFFON.

or chemisette of some kind is needed, but none is furnished with the frock. This is, however, true of many of the new frocks of a simple sort, and the separate guimpe, as has been noted before, will be a practical and necessary item of this summer's outfit.

The high waisted one piece frock is all very well, but women are going to have trouble with three piece costumes and coat and skirt suits for wear with separate waists. Tailors are making a majority of the skirts with high waist line to be worn without a belt, and in spite of every inside belt device that was ever contrived that sort of skirt top is fairly sure to stretch and sag and look unshapely after a little wear.

Recognizing this many women refuse to accept the idea and resort to one of the wide, soft belts to shorten the waist line. There are exceedingly good looking belts of this sort made up in moire, in soft, rich ribbed silk, in velvet, in suede, &c., with plain buckles covered to match the belt, and one sees, too, belts of the same kind in vivid colorings.

There are handbags of the same strong lines, of brilliant green, cerise, French blue, purple, &c., beautifully but plainly mounted, and it is the thing to have a bag of one kind or another made en suite with one's costume. Big flat envelope bags of plain satin or brocade beautifully made and lined and divided into various flat compartments are liked in Paris, and the bag embroidered or braided and swung by long cords has not lost its vogue.

Of the new millinery something has been said, and there is much more to be said, but that must wait for another time. One note which seems to be creeping in with the more extreme French models furnishes food for conjecture. Women have grown used to the hat set low on the head and practically covering hair, ear and forehead. In fact women have learned to find them becoming, but now the ultra exclusive shops have on view among the piquant bonnets and low posed toques and big shadowing hats certain little hats and bonnets of surprisingly small head sizes—chic, pert little affairs emanating from famous makers and indicating that a new current may be eddying among fashion straws.

Continued on Fifth Page.

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